

# VIDEO PROGRAM

# 1970s

## Sunstone

**ED EMSHILLER**

2:57 1971

Color and black & white

Ed Emschiller drew on his experience as a science fiction illustrator, developing and adapting to produce his surreal and symbolic sci-fi videos, often featuring with a team of many special effects artists. He invested in each video featuring ten screens. Sunstone is a remarkable work of art, artfully, and most often in a playful mood, in a comic tilt at the very heart of art. *Artists of Tomorrow*, *Science Fiction*, who died in 2002, was a huge figure in the history of art as an artist and a teacher. In his words, "I have always applied the principles of science, quantum and particle systems, while drawing using the numbers, potential and transformation properties of the medium."

Director: [www.EMS.org](http://www.EMS.org)

## Probably America's Smallest TV Station

**VIDEOFREEX**

5:25 1974-1984

Color and black & white

Promised in 1970, VideofreeX was a pioneering collective of artists and community activists who embraced portable video technology in its earliest days. By 1973 they built the country's smallest TV station to broadcast their 100% grassroots TV, and introduced hundreds of works by working filmmakers, programs with 100% grassroots here are *Unconscious TV News Report* (1970) and *Our Dream Is Magic* (1970), with a man in a tree and a backpack. *Unconscious TV* ("unconscious" TV) guest from *Rebel Cinema* (1970). Additional production: *VIDEOTHEQUE*, *Video Panoply*, *Video Thru*.

In the context of the Alternative Cultural Movement of the 1960s and '70s, these artists were redefining themselves as a medium for individuals and communities as opposed to commercial art companies and commercial interests. According to the *Praxis*, "The better tapes are just for fun!" VideofreeX members included Scott Gort, Gertie Kastoff, Harry Treadwell, Gisele Goglio, Nancy Gots, Chuck Bernick, Skip Blumberg, David Winkler, Bill Friedman and Ken Woodward.

Director: [www.EK.org](http://www.EK.org)



## Global Groove (re-edited)

**NAM JUNE PAIK & JOHN GOODFREY**

19.55 1970s

NTSC, Japanese version

Nam June Paik is the preeminent video artist in the United States and worldwide. Born in Korea, and trained as a classical musician, he came to the U.S. in 1964. He brought with him wider interests in music, art and technology, and founded over a dozen art groups in a career full of firsts. *Artists of Tomorrow*, *Science Fiction*, who died in 2002, was a huge figure in the history of art as an artist and a teacher. In his words, "I have always applied the principles of science, quantum and particle systems, while drawing using the numbers, potential and transformation properties of the medium."

Global Groove, designed as a color TV program, is an excellent marriage produced with collaborator John Goodfry, the technical record holder of nearly any art media, just like Nam June Paik. *Citizen Kamikaze*, *Machinist*, *Heretic Monk*, and *Artist Artist* are collaborative fragments of films and videos. *Paik invites you to his art studio* (1970) features John Cage, Nicanor Gutiérrez, Alvin Lucier, Charlotte Haze, The Living Theatre, American Korean folk singers, and American tap dancers, with electronic processing and graphic computer applications. *Paik invites you to his new world of Music* (1974) features Russell Custer, Producer: David Linton. Editor: in 2012. From 200.00 titles.

Director: [www.EK.org](http://www.EK.org)

## JGLNG

**SKIP BLUMBERG**

5:20 1976

Color and black & white

Fifth-generation circus performer Maria Uniquette (aka Sandra Florida Uniquette) is the subject of this high-contrast analysis of the art of acrobatics. She starts her act with a series of acrobatic acts in the circus's earthen amphitheater arena, which culminates in "Jumping the Bars" (uniquette Blumberg's early nickname in acrobatics) and the creation of a new world.

Skip Blumberg was part of the first wave of video artists as a member and collaborator of *VideofreeX*. *VIDEOTHEQUE* and other production groups. In addition to video media and live events, he has produced several hundred instructional video tapes and over 100 books and articles. His work is in the permanent collections of the Museum of Modern Art, NYC; the Princeton Center, Arts, Princeton Museum of Art, the Museum of TV and Radio. He has also curated several video exhibitions, including U.S. *VIDEOS*.

Director: [www.EK.org](http://www.EK.org)

## First International Whistling Show

**JULES BACKUS & SKIP BLUMBERG**

19:00 1978

Black & white

This enchanting collaboration between Skip Blumberg and Jules Backus showcases avant-garde whistling performances at the first International Whistling Festival in Carson City, Nevada. The short, close-camera and informal style of the makers brings the viewer up close to these eccentric but elusive musicians. Jules Backus was an experimental photographer and videographer who died in 1996. In 1970, he co-founded *VIDEOTHEQUE*, a video collective in San Francisco. He also collaborated with Charles Lloyd, Doug Hall, Bucky Pizzarelli, Amos Garrett, John Jones, Nelly rough and others.

Director: [www.EK.org](http://www.EK.org)

## The Laughing Alligator: Cameraman's stand-off

**JUAN DOWNEY**

3:30

1976-1977-1979

Color and black & white

The laughing alligator is a surreal 20-minute anthropological film from *Farmer's Tales*, *VIDEOTHEQUE*. It documents the several months he spent living with the primitive Tsimane Indians in Bolivia. In the forest, Downey finds himself trapped by two armed hunters in the forest. He uses cameras as his only weapon. In this 1976 film, he need to believe, he hardly tell if this was the instant job on a foreign or a serious challenge.

John Downey, born in Chile in 1940, comes to New York in 1960. An ardent American of European heritage living in the U.S., he produced illuminating poetic works in which he sought to define the self, and to increase his own cultural identity. He merged his interests in autobiography and anthropology, in women art and culture, and Latin American issues. Downey died in 2010. He created a body of work that includes installations, drawings and paintings of indigenous individuals.

Director: [www.EK.org](http://www.EK.org) [www.VIDEOTHEQUE.org](http://www.VIDEOTHEQUE.org)

## Media Burn

**ANT FARM**

23:15 1975

Color and black & white

Ant Farm was an innovative San Francisco-based collective of artists and architects, working together since 1969 to 1990. As the fringe of architecture, performance, media, public art, and graphic design, *Media Burn*, their original stage name, is used for a particular performance art video and media event, in which a customized guitar convertible plummets into a wall of burning TV sets. The last such parades and critique television news coverage, while *Media Burn*'s enormous power to interpret and define reality for viewers, it has become a video art classic. Art-haus members included Chip Lord, Houstonrazier, Doug Michels and Lydia Schmid.

Director: [www.EK.org](http://www.EK.org) [www.VIDEOTHEQUE.org](http://www.VIDEOTHEQUE.org)





# EARLY 21ST CENTURY

## Sign Movie

KAROLINA SOBECKA 1:10 2001

Sobecka's videos are formal meditations, not attempts to tell many stories. They are about existing knowledge with the physical world through our sense sight, touch, taste. Sobecka translates her knowledge with fluidic editing, polished audio narration, and other cinematic techniques. In this 21st century road movie, Sobecka and while trailer speeds through a vast color California landscape in 100s of seconds, looking for signs.

Karolina Sobecka was born in Warsaw. Playing golf is a graduate of the School of the Art Institute of Chicago. Her work has been screened at the women in the Director's Chair 2001, 2002 and 2003 Annual International Film and Video Festival, Prague; *W. Matthew Gallery*, Edinburgh, 2000; *American International Juries*, San Jose, California; *Film Festival in Portugal*; and many others.

Distribution: [www.filmparty.com](http://www.filmparty.com)

## Welcome to

## My Home Page



PAPER RAD 3:00 2003

High-speed, frenetic video drives across the top, bottom, saturating world from right-left. Color vision Paper Rad, creator of *The Digital Displacement* is an art collective that synthesizes popular images from TV, video games, and advertising, reappropriating the references with an eccentric, imaginative aesthetic. Members Benjamin Jones, Jessica Cook, and David Cross have performed and exhibited at *Press* Productions, Brooklyn, NY; the Research of Contemporary Art, Chicago; the M.I. Underground Film Festival, The Big Grid Sound Lab, Buffalo, NY; Space 1026, Philadelphia, PA; and others.

Distribution: [www.paperrad.org](http://www.paperrad.org)

## Modern Daydream: Islands in the Sky

MITCHELL ROSE 4:32 2001

Out in the desolate countryside, deserts drop cherry-pink sunsets 10 feet in the air, searching for the clouds and for each other in extraordinary gestures of yearning that are amplified by the pure, minimalist and compelling camera movements. This striking and beautiful dance video was directed by Mitchell Rose, a choreographer, painter, and dancer. It is a metaphorical, based-on-the-beat *Coast 400* (1971) film that has garnered many festival awards and has, in America, in France, Germany, Australia, and the Internet, become the 2001 underground hit *Times Square*.

Distribution: [www.mitchellrose.org](http://www.mitchellrose.org)

## Imprint

KAROLINA SOBECKA 0:48 2003

The artist presents his interpretation of Robert Rauschenberg's *Monogram*. His writing-style collapses time, and merges multiple events to connect with the world into one universal gesture.

Distribution: [www.filmparty.com](http://www.filmparty.com)

## Docking at X

ANITA THACHER 7:06 2001

The artist creates a silent journey along the coast, through fields and trees and fog. Postcard-like images obscure the view at times, "X" appears and disappears, a figure walks along gracefully through the air and slides down a slope, perhaps to return to her destination. Docking at X takes place in myriad hours, telling where you are. Anita Thacher is a New York-based artist known for her indoor and outdoor multimedia installations, films, prints, and photographs. Her works have been seen at the New York Film Festival, Whitney Museum Biennial, Berlin and Melbourne Photo Biennale, and at Pusan, Bergen, Giffoni, Gaster, and many others.

Distribution: [www.joyley.com](http://www.joyley.com)

## Current

BRIAN DOYLE 6:00 2001

In New York, 1995's *Financial Center*, a stack of paper and fiber optic cables in the vertical art box moves through the nervous system, satellite dishes spin and wires sprout. Paper crumples the art. The electromagnetic currents are the art. The space. These center bank towers are but tiny, fragile points for a never-ending flow. From the 1990s, *Current* is a 10-minute, 100-second video and photo after each 100 seconds, including up-front. *Posters* (Chicago), U.S. Cellular Film Festival, 1st, *Montreal International Film Festival*, *Whitney Biennial*, *Prerog*, *2000 Sundance*, *Art's Big Show*, *Bi* and the New York and the Chicago *Documenta* and *Documenta*.

Distribution: [www.briandoyle.com](http://www.briandoyle.com)

## One Mile Path

KAROLINA SOBECKA 2:00 2003

In this three-video set by Sobecka, a hand-held wireless radio across many landscapes, taking control of remote areas, it's waiting for the first time. Then she lets out great voices like ours, connecting multiple images of human and earth.

Distribution: [www.filmparty.com](http://www.filmparty.com)

## Weekend in Moscow (unofficial art) (opening)

SKIP BLUMBERG 3:00

1990/2002

This short excerpt is the wild opening of a 25-minute installation video about american art alternative history, focusing on the last 10 years of Soviet power. The humoristic, more free people have daily happenings on video to the studio of an underground community of talented, courageous and often weird "unofficial" counterculture artists. *Year* produces cultural documentaries and performance video that have been seen on TV networks, in festivals and art galleries around the world.

Distribution: [www.year.org](http://www.year.org)

## There There Square

JACQUELINE GOSS 5:40 2002

Where is there? in the silent video (recorded from the full 10-minute version). Does obliquely, uses sense heat and frost image language of the 1970s. Wall projections reciting form and architecture, memory. The 1970s of heat often the experience of art, of artifice, culture, mass media, with voices that find the words again. *There* the silent track is an intertitle image for the 1970s, and from there, different images of a decade past. Goss's art projects and multimedia projects have been presented in galleries, studios, and film festivals, the New York Video Festival, *Postmodern*, *International Film Festival*, *Wise Living*, *King Micro*, *Playful*, *Time Seminar*. She teaches in the *Wise* and *Backroom*, *Time Document* at Bard College, Annandale, NY.

Distribution: [www.jgoss.org](http://www.jgoss.org)

## Language Lessons

PAMELA Z., JEANNE C. FINLEY &

JOHN MUSE 9:00 2002

Z., Finley & Muse have created an intricate collage of narrative fragments about dreams, surfaces, and tellers. Otherwise, images of intimacy, *Intimacy* (Intimacy Tapestries, *Intimacy*) just out of reach, big earphones and winter bathrobes – juxtapose. Illustrate their words. Muse's most. Covering the corrections and enlarged meanings for themselves. Pamela Z. is a San Francisco-based composer/performer and audio artist who has toured extensively throughout the U.S., Europe, and Japan with her audio works included in exhibitions at the Whitney Museum (NY) and the *Independent Curators International* (Chicago). Jeanne C. Finley and John Muse have explored collaboratively on numerous experimental documentaries and multi-channel video installations since 1988.

Distribution: [www.jmuse.org](http://www.jmuse.org)

## One Mile Per Minute

BOBBY ABATE 10:00 2002

Bobby Abate takes us on a hyperkinetic ride through a folklord past. 10:00 America's urban nothingness. It's a landscape of media, products, logos, and trash. Abate's wild years with rock, communication, self-infatuation and contradiction and apparent in the 2000 New York Film Festival plus many more official versions. *One Mile*, of internet video shorts, *Real Stories*, was named one of the top 100 web shorts worldwide in 2000 in the Village Voice.

Distribution: [www.bobbyabate.org](http://www.bobbyabate.org)

## The Light

BRIAN DOYLE

10:15 2003

This video by Phil Ochs or (Curtis) is an absolutely photographed reality series, among a related study of visual rights. The fluctuations between darkness and brightness enhance our awareness of the light emanating from a video screen. In *The Light*, *Postmodern*, coverage, there is extensive coverage of the connection, *Light*, *Material* from *Colors* of Light.

Distribution: [www.filmparty.com](http://www.filmparty.com) [www.vhs.org](http://www.vhs.org)

## Cookie Girl in the Hot Zone

SKIP BLUMBERG

4:30 2001

Two days after the World Trade Center twin towers collapsed, 12-year-old Jennifer Blumberg, who had just made a new friend at school, asked her mom to rescue workers at the end of their shift, walking away from the cleanup of the 9/11 burning rubble. "Thanks to all who helped in the recovery efforts."

## Robots/Cyborgs/ Immortality

(from Act 3 Daily of the 64-minute  
video opera Three Tales)

BERYL KOROT (VIDEO) &

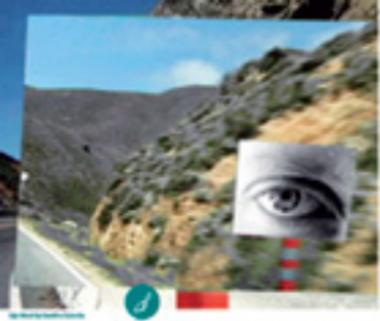
STEVE REICH (MUSIC) 11:05 2002

In this segment the voice-knot and creator, Sophie Brussaux are featured in a four-decade framing of audiovisual fragments of ideas about self-intelligence. The opera's engineers, scientists and philosophers (Paul Klee, Shelly Tuckerman, Martin Heidegger, Ruth Bader, Judith Butler, Dorothy Blyden, Robert Rauschenberg, Ruth Reichl, and others) also featured. It includes a novella, reading three short scenes and Klee's *Self-Portrait* (1912).

Berly Korot is a seminal video artist, conductor and creator of Radical Software, the journal for the 2000 video movement, her multichannel video installations have been exhibited in galleries and museums around the world including the Whitney Museum (NY), the Hermitage and the *Documenta* (Kassel). These Tales' her second video opera in collaboration with composer Steve Reich, was performed with live musicians and singers in Paris, London, Berlin, Toronto, Amsterdam, Stockholm, Tokyo, Vienna, Hong Kong, Berlin, New York, Chicago and Charleston, SC in 2000-2001.

Distribution: [berylkorot.com](http://berylkorot.com) [www.kraze.org](http://www.kraze.org)





# U.S. EXPRESS

U.S. EXPRESS IS → AN EXCITING EXHIBITION OF VIDEOS BY ARTISTS LIVING AND WORKING IN THE UNITED STATES. BEGINNING WITH WORKS FROM THE EARLIEST DAYS OF THE UNDERGROUND VIDEO ART SCENE IN NEW YORK CITY, IT MOVES FORWARD TO ENCOMPASS PERFORMANCES, REALITY VIDEOS, DIGITAL GRAPHICS AND THE ECLECTIC MULTIMEDIA WORKS OF THE 21st CENTURY.

NOW, IN A DIGITAL AGE, AS VIDEO IS MERGING INTO LARGER, MORE POTENT AND COMPREHENSIVE FORMS OF ART AND COMMUNICATION, THE WORKS IN U.S. EXPRESS REVEAL AN ENCYCLOPEDIA OF OVER THREE DECADES OF TECHNIQUES AND STYLES. MANY OF THE SELECTED VIDEOS FOCUS ON CONTEMPORARY CULTURE: MAINSTREAM AND FRINGE, EVENTS AND RITUALS, WORK AND PLAY, FADS AND TRADITIONS, SUBCULTURES AND INDIVIDUALS, CULTURAL DIVERSITY AND CULTURAL IDENTITY — DIMENSIONS OF LIFE IN A COMPLEX MODERN SOCIETY. TOGETHER, THESE WORKS PRESENT A POINT OF VIEW THAT IS BOTH PERSONAL AND PANORAMIC — REBELLIOUS, VISIONARY, AND HUMOROUS — ALL AS RECORDED BY AMERICAN ARTISTS.



BEGINNING IN THE MID-1960S—BEFORE MTV OR THE MATRIX, BEFORE VIDEOCASSETTES OR THE INTERNET—ARTISTS PICKED UP THE NEWLY INTRODUCED HOME VIDEO CAMERA AND DISCOVERED  A POWERFUL TOOL FOR CREATIVE EXPRESSION. ATTRACTED BY THE EXCITEMENT OF THE NEW TECHNOLOGY, THEY EXPERIMENTED ARDENTLY, SEARCHING FOR WHAT THIS MEDIUM COULD DO BEST: FOR THE CHARACTERISTICS THAT MIGHT MAKE IT UNIQUE AND DISTINGUISH IT FROM EARLIER MEANS OF ART MAKING.

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# 1960s VIDEO ART TIME LINE 1970s

This timeline is a brief and selective history of video art and technology in the United States, with indicators representing five aspects of the field.

- The TV, media, and computer industries
- The community of videomakers
- Funding – how artists get financial support for video production
- Important events in the development of video art
- Consumer Video Equipment

You can trace developments in the field by following these indicators:



Top: The '60s Mobile CASCADE by WERA-TV  
Bottom: Genconer Receptor P-1 Camera

- 1965**
- The television broadcasting industry in the U.S. consists of three national commercial networks, plus one non-commercial television channel.
  - The consumer videotape recorder (VTR) is introduced – starting a video revolution that leads to an explosion of do-it-yourself TV.
  - The Galleria Bonino, New York City, presents *Electronic Art*, an exhibition by Nam June Paik that includes his first video sculptures.
  - Video is included in the *Third Annual Avant-garde Festival* (NYC), with artist and frequent Paik collaborator, Charlotte Moorman, as director.
- 1966**
- National Endowment for the Arts (NEA) and the New York State Council on the Arts begin to support artists' video productions. Before long other state arts councils, Public Television, The Corporation for Public Broadcasting, and private philanthropies start to bring substantial funding to the field. Private corporations, educational institutions, and cultural centers start to commission video works from artists.
- 1967**
- Portable black & white (B&W) video cameras are installed in the U.S. for the first time, just as the commercial television industry ends B&W TV transmission.
  - The Experimental TV Center opens at KQED, a non-commercial television station in San Francisco, California.
- 1968**
- *The Medium is the Message*, a TV show produced by the Public Broadcasting Laboratory at WGBH-TV, Boston, highlights new developments in the medium.
  - *The Machine as Train of the End of the Mechanical Age*, a seminal exhibition at the Museum of Modern Art (MoMA), New York, includes video.
- 1969**
- The first independent video production groups, including *Communication* and *The Electric Eye*, Videofixx, Raintance Corporation, Global Village, Art Farm, TVTV, and others begin to form in New York City, San Francisco, Los Angeles, Chicago, Boston, Seattle, Washington, DC, New Orleans, Johnson City, TN, and Lansdowne, NY.
  - The Howard Wise Gallery in New York presents *TV as a Creative Medium*, a group show of video art.

- 1970**
- Development of first color portable reel-to-reel video tape recorder is announced.
  - Vision and Television, a major exhibition of video art, is presented at the Wexner Art Museum, Boston, MA, Russell Connor, curator.
  - Electronic Arts Intermix, New York – a non-profit distributor of video art, founded by Howard Wise.
  - Radical Software – a journal produced by Raindance Corporation, publishes 22 issues until 1974.
  - Attitash Media Conference – several thousand media activists gather for a weekend in Vermont to network, and strengthen community ties.
- 1971**
- Whitney Museum of American Art, and MoMA in NYC, and the Everson Museum (Syracuse, NY) present video programs and exhibits, organized by the Guggenheim Museum (NYC), Walker Art Center (Minneapolis), University Art Museum (Berkeley, CA), Institute of Contemporary Art (Boston) and many others.
- 1972**
- Pang – the first video game created.
  - *The TV Lab* is inaugurated at New York's public TV station, WNET/13. A broadcast TV production and post-production studio for video artists, it remains active through 1984, David Linton, Director.
- 1973**
- A coalition of film and video makers found the Association of Independent Video and Filmmakers (AIVF).
- 1975**
- MoMA's Projects: Video exhibition series begins, Barbara London, curator.
  - Whitney Museum of American Art presents *Projected Video*, the first museum exhibition using the newly developed Advent Video Projector – John Hanhardt, curator.
  - The Museum of Modern Art (MoMA), New York, starts a collection of video art.
- 1976**
- The consumer video cassette recorder (VCR) is introduced in the U.S.
  - The first personal computer (PC) – the Altair 8800 – goes on sale in the U.S. market.
  - The Whitney Museum receives funding from the Rockefeller Foundation for the New American Film and Video Series, the Museum's first regular video program.
  - The Video Data Bank (VDB), at the School of the Art Institute of Chicago is founded by artist Phil Norton and curators Lyn Blumenthal and Kate Horsfield. Today, VDB remains a leading distributor of artists' video.



Photo of TVTV by Dick Ladd, Miami Beach 1972.

# 1980s

# 1990s AND EARLY 21<sup>ST</sup> CENTURY

<b>1980</b>	 1.1% of U.S. households have a VCR.	 Wendy Clarke's <i>Love Tapes</i> — a month-long interactive video installation — is recorded and exhibited in the lobby of the World Trade Center Twin Towers, NYC.	 65% U.S. households have a VCR.
<b>1981</b>	 MTV is inaugurated and begins by airing the music video, <i>Video Killed the Radio Star</i> by the Buggles.	 NEA funding for film/video production grants reaches a high of \$1.4 million to individuals and organizations.	
<b>1982</b>	 AIVF's membership reaches 500.	 Digital video camcorders go on sale in the U.S.	
<b>1984</b>	 The first color video camcorders — VHS format — go on sale.	 DVD (Digital Video Disc later changed to Digital Versatile Disc) debuts in the U.S. (play only).	
<b>1985</b>	 30% of U.S. households have a VCR.	 Digital TVs are for sale.	
<b>1986</b>	 <i>Videomaker</i> , a magazine for camcorder enthusiasts, begins publication, Matthew York, publisher.	 Tapeless and high definition (HD) camcorders go on sale.	
<b>1989</b>	 AIVF membership reaches 5,000.	 NEA grants \$945,000 for film/video production to 28 artists' productions.	
	 THE '90s, a national, independently produced camcorder TV series, begins broadcasting on PBS, with Tom Heinberg as executive producer. The series continues through 1992, airing a total of 52 programs.	 256 channels available on satellite TV.	
		 MoMA video collection has more than 1,000 titles.	
		 U.S. households w/ VCRs 92%; DVDs 38%; PCs 70%; 80% of households w/ school kids have video game systems.	

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One of 50 drawn maps of the United States from THERE THERE SQUARE by Jacqueline Goss.